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# SPIRIT OF 69 SKINZINE

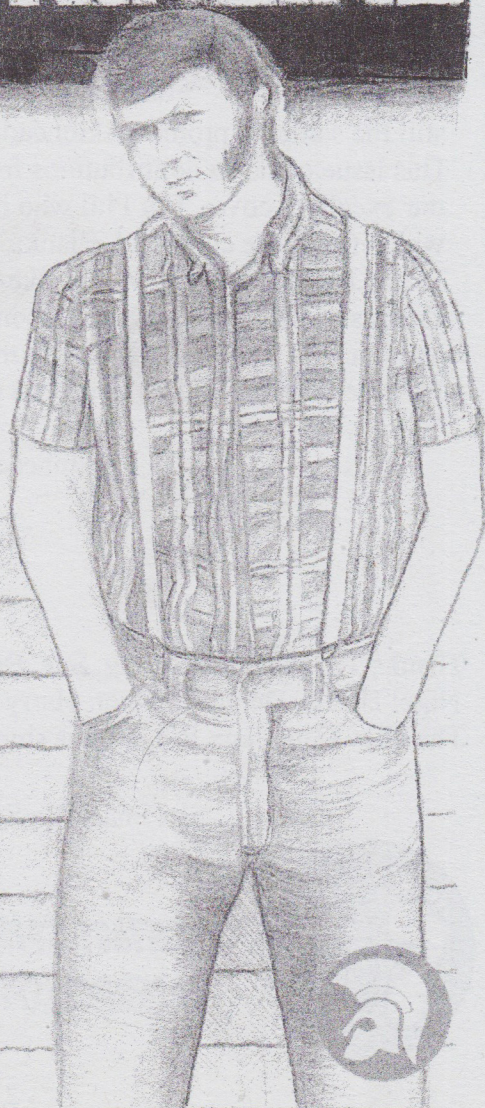
**MUSICAL BISCUITS**

**ESTIMATORS**

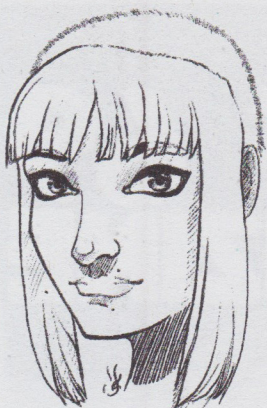
**THE SOUND MEN**

**Style**

**TROJAN NEWS**







# SPIRIT OF 69

Welcome to the second issue of Spirit of 69 skinzine. I wasn't sure if we would make it this far, but issue one did very well, so thanks to everyone who brought it, and helped promote it by sharing it on facebook. This issue is bigger and hopefully better, I've added more pages and this time it has been printed. The idea behind it is

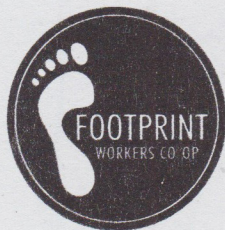
still the same, to promote skinheads and the original spirit of the scene. This issue contains contributions from Si who was the artist who did our excellent cover. Big Phil who helped me with Musical Biscuits which this issue covers JA Blanks, and Laurence Cane Honeysett, for Trojan News. So if you would like to contribute, please get in touch. This issue also includes Sound men, with Nigel Harris of Klub Skank, and our first band interview with the Estimators. We have also added Fanzine fiction. So I do hope you enjoy this issue.

Skinhead Regards

Toast

Thanks To: Michelle Young, Sue, Big Phil, Laurence Cane-Honeysett, Nigel Harris, Danny Hatcher, Harry Harrington, Lee & Becca Castle, The alley Cats, Jenx, Ric, Brutus shirts, Dr Martens and Trojan Records

Ska Shack Radio, and everyone who brought the Zine.



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**FACEBOOK: SPIRITOF69SKINZINE**



## WORD ON THE STREETS

Dr Martens "Spirit of 69" campaign was launched, which included Brutus shirts, Alpha flight jackets, Edwin Jeans and a Trojan singles leather box case. Dr Martens released a series of short films on the internet, which also involved Mike Skinner of the streets fame. While the other 3

included skinheads one being none other than Mr Nigel Harris, who did get plenty of abuse, and ribbing across Facebook. DR Marten also release a number of new vintage looking boots and shoes and on day of release had limited number for sale in shops at 1969 prices, which to me and you was 3 quid a pair. These were snapped up. It's great to see Dr Martens supporting and acknowledging our scene.

Jackie Bernard of Kingstonians Fame passed away in September, Jackie had been ill for a number of years with diabetes. He was extremely poor living in a one room, and relying on charity, for help. He and other great artists from the roots of reggae are finding themselves in these situations. While the records they produced go for hundreds pounds. The artists themselves due to the royalties system at the time, EG none, go with out. A campaign on the internet has been started. Check it out at <https://you.38degrees.org.uk/petitions/aid-to-support-foundation-artists-in-reggae-asfar?>

Ben Sherman started up a button up campaign, where the top button of the Ben Sherman should be buttoned up. In all my years as a Skinhead, this is a new phenomena, Having the top button undone was a working class statement. A counter campaign started on face book, and Ben Sherman started to delete the posts on their page that were put up by the don't button movement. To support don't button up look it up on facebook.







Since Trojan changed hands last year, there's naturally been a fair bit of speculation regarding the old label's future, especially given the lack of new product released since the start of 2013. Thankfully for fans, appearances are often deceptive and things are in fact looking bright once more for the beloved old label.

The reason for the apparent lack of activity from Trojan has been manifold, although the overriding factors were logistical, with the ingestion of huge amounts of information needing to be inputted and adapted to work with BMG's own systems.

A prolonged transition period is always inevitable under such circumstances, but in Trojan's case, the situation has been particularly time consuming, as after the acquisition of Sanctuary (of which Trojan is a part), BMG had to find suitable companies to handle product management and distribution. This it achieved when agreements were reached with two leading independent music groups, PIAS and California-based INgrooves, with the latter specifically handling the North American releases.

Once these deals were done, the immediate focus had to be on remanufacturing existing titles, given virtually all stock had been deleted either before or upon the sale of Sanctuary to BMG. This process has proved a lot more frustrating than hoped due to the lack of relevant parts (i.e., artwork and audio files), but at last the situation looks to have been largely resolved and the coming months should see the recreation and presentation of most of Trojan's most popular CD titles.

As for new releases, the first of these should see issue early next year, after which things should pick up considerably. Aside from CD collections, plans are afoot for an increase in vinyl discs, with the popular 7", 10", 12" and album formats all in line for a revival.

Away from physical releases, there have also been many questions raised concerning the fate of the Trojan Appreciation Society and its members. Unfortunately, TAS did not form part of the acquisition from Universal and as a result cannot be continued in its present format. A new fan club, however, will be launched in due course, with details to follow on the Trojan website.



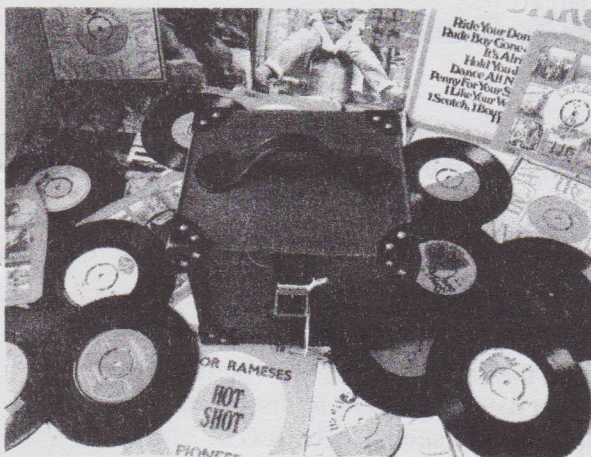
And speaking of which, the new site is still very much under development, and while postings since its relaunch have been few and far between, hopes are high that once work is complete we will finally see the features long since promised, particularly sections on artist bios, label discographies, memorabilia, articles, reviews, etc.

In regards other matters, this year's liaison with Dr Martens for the 'Spirit of 69' campaign has proved a big hit, particularly the creation of the deluxe cherry red leather Trojan 7" singles box set; a superb, high quality piece and instant collector's item. Produced in ridiculously limited numbers and available exclusively from the Dr Martens, the boxes may not be cheap, but you pay for what you get, and those quick off the mark and with enough ready cash to splash will not only grab for themselves a beautiful item, but also a nice investment, with the limited manufacturing run ensuring the price will certainly rise once stock is exhausted.

Finally, something not readily associated with Jamaican sounds is ancient Rome, yet the makers of ITV2's award winning comedy, 'Plebs', thankfully thought otherwise, peppering the series with gems from the Trojan catalogue. So if you want a laugh while also enjoying some classic Ska, Rock Steady and Reggae tracks, be sure to check out the show.

And that's about all there is to report, Trojan-wise, but should you have any specific questions, or wish to send in pictures, labels scans, memorabilia or articles for the site, please write to Trojan Records at [Help@TrojanRecords.com](mailto:Help@TrojanRecords.com) - needless to say, all contributors will be duly credited!

Laurence Cane-Honeysett







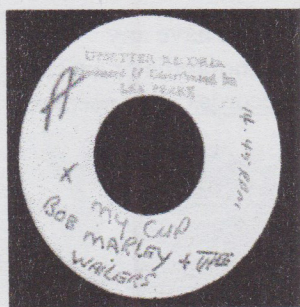
## BOSS SHOTS UPDATE



Meanwhile, over at Universal, the company's umbrella Reggae imprint, Boss Shots has been pretty active, although following the loss Trojan's loss to BMG, the emphasis has most definitely been on later Jamaican sounds.

January to August saw the release of an array of fine Roots and Dub releases, featuring music culled from the prestigious Island and Virgin catalogues, with highlights being some new additions to the now firmly established 2CD budget 'Presents' range, the reissue of 10 original vinyl albums and the widely acclaimed multi-disc Front Line box set.

Although no new product is scheduled for the remainder of this year, things look set to pick up in 2013, with a return to a wider variety of Jamaican sounds promised. Further information will follow via Boss Shots and this publication. Laurence Cane-Honeysett



# Musical Biscuits

## Blankity Blank, Blankity Blank

In Musical Biscuits this issue we will be looking at Jamaican Blank label records. Over here in England we love our labels, the art work and the colours. There is something good about a great label. They seem to be part of the make up of the vinyl.

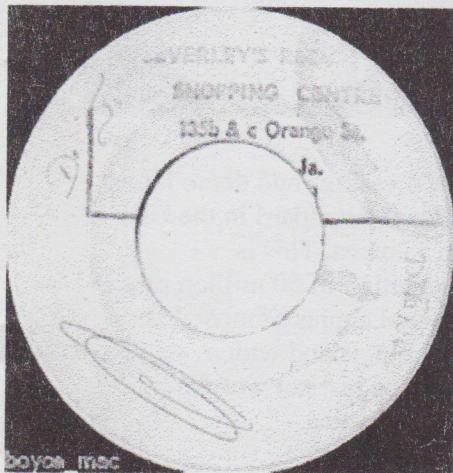
Then came Blanks - it confused us, worried us. A record with a blank label! I've been collecting for quite a while and in the late mid 80's early 90's we would steer clear of blanks. Maybe English label versions were cheaper back then. You were never sure of what you were getting or too scared to push the huge Rasta off the listening decks to check the tune out. Here are some of the reasons why there seems to be lots of blanks.



# Musical Biscuits

There seem to be vast numbers of white labels, but it could be that printing labels was expensive back then. You can see this with some labels using a generic label and having titles stamped on. A Pre suggests to me that it's pressed in limited quantities to test the market - to be used at dances and such like. If it did well it would go on to large scale release

Also, it being a Pre was a way of producers charging a premium for their newest recordings ahead of general release. In the 1960s, Pre-releases in Jamaica generally sold for 7/6 (Jamaican pre decimal currency on UK £SD), but can be found with a variety of prices on. The highest seen is 20/- (It must have been considered a very hot tune at the time). These were generally sold over the counter and in the main it's believed to sound system operator, thus it's believed most were pressed in quantities of a few hundred. But there does seem to be too many of the same title that never seems to have an original label.



A lot was happening at the time and it was a cheaper way for small independent producers to get their product to market without the expense of artwork/label printing etc in the hope that either strong sales would finance another press run, get them noticed (in the case of an artist self producing/issuing a 45) or better still get the record picked by one of

the bigger label operators - it is believed these runs were as small as 100 copies or less in many cases. Hence no label and all the information has been lost in the mists of time.



# Musical Biscuits

For Jukebox distribution. It has to be remembered even in the 60s many less affluent Jamaican homes didn't have a record player so other media were used to get the music to the people. Radio exposure was still very limited even on cable networks like Rediffusion (which later became RJR) whose network penetrated some of the poorer areas. Thus Jukeboxes, which were in just about every bar and meeting place, were an important way of generating revenue from music. Obviously if you are just pressing records for jukeboxes, why spend money on pretty labels? That's why so many of the really big hits in Jamaica turn up endlessly on blank, pressed in huge numbers (relative to the local market at least) on blank label. This is especially true of both big hits like 'Better Must Come' and perennial 50s Rhythm & Blues favourites like Gene & Eunice 'The Vow'. It is worth noting that the island that was way ahead of much of the planet in recycling (hence record sleeves are often reversed over card from unused or bodged printing jobs). A number of early blanks even used reversed over unused 78 labels (Easily identifiable as they are smaller than the standard 7inch label)



On occasion for 'Test press'. The practice of test pressings and demo issues being used as free promotional items (which was the standard in the UK, US etc) seems to have been far less common in Jamaica. This is understandable because in a country with a population of 50 million plus in the 60s like the UK, typically 3-500 promotional copies of most 45s seem to have been pressed. Pro-rata that down for an island with a population of under 2 million and you can see it was just not worth printing special labels for test/promo pressings in Jamaica.

Opportunists at the plants, punting out a few to sell or give away at the end of batch.

Here in England blanks and Pre's were used by the producers to show their wares and it was known that Pama or Trojan would have the same tune, but perhaps with a different flip side. English Blanks were used for promotion and Trojan used them.



# Musical Biscuits

All Pre's will have a matrix number showing where they were made, either Dyn, Fed or Wirl as these were the main players at the time. Pre's can command a high price if the tunes are rare. An example of this was "Bookie Man" as everyone called it, but it was in fact "What's Wrong With You", a Trojan blank which was being played out and about a few years back. It became highly sought after. With various collectors thinking it was the Mellowtones, it has now turned up on a Pressure sounds release produced by Lee Perry as the Bleachers "What's Wrong With You"

It's only been in the last 8 years that I have taken blanks seriously. So what are blanks? They can be broken down into a number of different types.

## **Scrubbed off label Blank.**

These are labelled records that have had the label completely scrubbed off, sometimes by what looks like a Brillo pad. The label will have a rough texture. I suppose this was to hide the identity of the tune being played at a dance hall, just in the same way that titles were scratched out. Or was it because the record had been labelled wrongly and so the labels had to be removed?

## **White label with shop stamp.**

These will be small distro labels or, if they have prices, proper Pre's.

## **Different coloured Blanks**

I've seen these in different colours - black and red mainly. These could have been used for jukeboxes as they would be easily identifiable red a side black b side when loading the machine. Shop stamps could also have been used the same way.

So, is it worth buying Pre's? Well, yes. You could pick up that boss tune that no one else has or it's a cheap way of getting a classic. It's down to the individual.

Hope you enjoyed this article. It is only one perspective on the subject and others may have different thoughts.

Toast and Phil E





# The Estimators

The passion the enthusiasm that comes from this band when they are on stage playing Traditional Ska is second to none.

Could you give my readers a brief history of the band? How you came about , how long been going etc.

We started putting few ideas together late spring of 2009, just a bunch of friends, all locals from around Camden / Kentish Town area to celebrate our love for proper heavy weight traditional ska. Not everyone's passion and dedication had been that constant like now all the

way tho, so ended up with the band spending a couple of years playing more like a collective, but very difficult to keep people on the same page that way. After a few fast changes in the year before last, Marcello, (founder member and only one left of original line up) decided to write a new page from scratch and put together a new line up made up of fun loving committed, non moaning, talented musicians, with no oversized egos and purely driven by the love for this music and enjoying their time together. We think this is the best formation so far.

What made you look at playing the original sound while so many bands today seem to follow the Two Tone route.?

Most of us are in our fifties so we lived 2tone first hand. 2tone was actually for most of us the back door to discover the richness of what actually inspired 2tone, traditional 6Ts ska, and if one has the luck of ever opening that door we all know, there is no turning back.

Have you thought about writing / do you play new traditional sounding tunes ?

We enjoy the process of turning R&B gems into ska, that's what we are putting our efforts and fun into at the moment; I recon it's just a matter of time before something of completely ours will take shape. We all gonna live till we are around 120 years old, so, no hurry there.



Most of the band has been around a number of years how have you seen the Ska change? In recent years. Do you see Ska beginning to grow once more or is it just in certain areas ?

I think the scene is probably healthier than ever, since musically we have lots of different directions and crossovers, plus we have lots of middle aged people who are still enjoying it as they were 30 or 40 years ago. In London itself everytime we put on Dumplins Ska (our own club night) there could be 3, 4 or more clashes just of the same type of music, which shows how much the scene is flourishing. You even got some interesting ego driven ska cabaret acts, weird karaoke Chuckle brother 2 men action, or even one-man-ska (but I don't think Ska is a solo or duo sport!). Not that much offer in the traditional ska camp unfortunately (apart from the legendary Intensified and the powerful instrumentals of Goldmaster's All Stars) but from our angle I suppose, we are only doing our bit: preaching the ska gospel and some people are listening. That's all it matters to us.

Marcello also puts on the Dumplins nights in London, where the band plays at times how have these been going ?

The Estimators play at Dumplins roughly every four months, we just played there last week, next one will be in December. We started the club to avoid dealing with the usual rip off promoters, and being able to showcase other acts from both London, then out of town which we think are fun, down to earth, and worth a shot. We have an great bunch of cool band which play regularly, other bands which they started their show in London and outgrew the club, some others which even if they overgrew the club still come to play and throw some fantastic shows (The Activators, The Kubricks, Big Head). Most of the bands and punters have become very good friends and they all come down to play, skank or both: the night has turned into a great monthly party, and we are very proud of what it has become.

What traditional Ska tune is the crowds favourite and what do you like to Play ?

I suppose crowd's favourite is probably still Pempelem and our own fave right now is Lemonade cos even if based on an R&B chords structure and lyrics, we wrote all other parts for it and arranged it ourselves and sounds better every time we play it.







Have you Toured Europe what was it like ?

We are all middle aged men with day jobs and some of us with families, so touring on Europe could be a bit tricky, but last year we were offered a mini tour in Belgium, Holland and Germany, only thing was the reward was quite a lot less than we would normally get for driving down to Greenwich and playing in a pub, so no surprise we left that idea hanging, but I suppose for the right return an European tour option could be considered, still, we are not too fussed about it.

Best Gig / Worst gig tell us a story about them ?

oooh! Worst gig must definitely be Maidstone last year. Everything that could have gone wrong actually did go wrong (including the lovely lady who sued Rainham centre community hall

being there). Best gig(s) certainly the last two (Dorchester Forever Sun Festival), being treated like pros, huge stage and amazing sound plus we were playing just before the Buzzcocks, and last week at Dumplins, always a great sound and great atmosphere!



Any classic funny stories you would like to share with the readers?

After our gig at Dorchester's Forever Sun few weeks back (where we also played last year), Mark got asked by a girl to have her pic taken with him. She explained that she was really excited and looking forward to our gig. She said that the year before she fell over while dancing to The Estimators and broke her leg in 3 points! Perhaps we should carry a warning, but at least that one time no one got sued ;-)

Anything else to add.

See you soon at a gig!

Big thanks to Marcello, for answering the questions

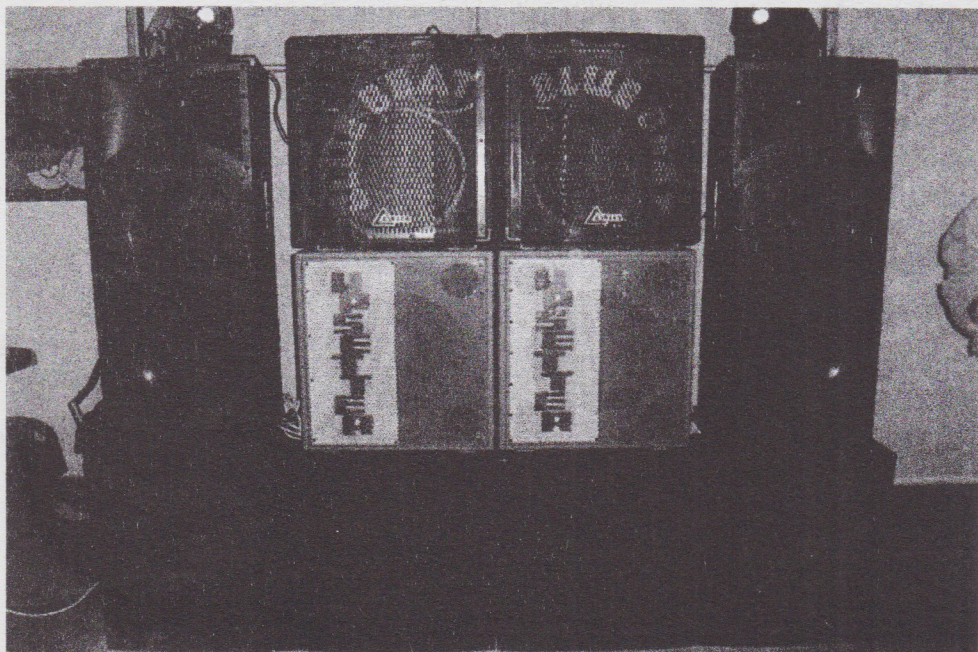


# THE SOUND MEN

Sound systems have played an important part in the development of Ska and Reggae. In the UK today there are many systems playing out. We decided to let these sound men tell us about themselves, instead of hiding, Behind a wall of speakers. Next up in the lime light, is Nigel Harris, or Charlie King, with the legendary Medway system Klub Skank.

*Tell us a brief history about your sound system and how Klub Skank! Came about? What was your motivation to put it together? Klub Skank! has been running a while off and on. Give us a history and what your thoughts were when you first set it up?*

I DJ'd CD's at the Beacon Court, Gillingham for a number of years for the likes of Bad Manners, Selecter, the Beat and many more. The landlord didn't like DJ's; waste of time, waste of money, but being a scooterist and having been spoilt for years by going to "do's" and having a full evening's entertainment, I found it fairly easy to talk him round. At the end of the





# THE SOUND MEN

day, if you've got a DJ playing the right music for the right band then by the time the band hits the stage, the punters are hanging out for it! It was through a late cancellation by Toot'n'Skamen (one of their very many breakups) and the encouragement of Ricardo Scott that the seeds of Klub Skank! were sown. Neil Scott and I were talked into filling the gap! And very successful it was too, well supported by the local skinheads and scooterists. It was about this time I attended the National Scooter Rally at Great Yarmouth and was fortunate to see/hear Phil Bush's sound system for the first time. It/he was awesome that night and literally brought the ceiling down. Loved it! Now I can't remember what came first; the rally at Yarmouth or the first official Klub Skank! proper? But, because of Bod (Phil Bush), I knew what direction I was going! Apart from the occasional Scooter do held by Medway SC or Medway Aces SC, Medway was a Ghost Town. No one was doing anything. It was dead. I managed to get hold of the Cellar Bar at Command House, perfect for what I wanted to do. Hired any gear off of my mate Bill Stone and me and Neil Scott were off and running! Klub Skank! proper was born! Like I said, we started out playing CD's. We used to play Two Tone and a little bit of Third Wave (Toast) too. Now, either our audience became more discerning or we tired of it, but the format changed. Me and Neil Scott went our separate ways. I started buying vinyl and bits and pieces of equipment and partnered up with a fella called Carl Hilliard. What he didn't know about Ska and Reggae music just wasn't worth knowing about. His long term memory for facts and figures was phenomenal, but his short term memory was absolutely shot. We must've done Klub Skank! for a good two years but every time we set up it was just

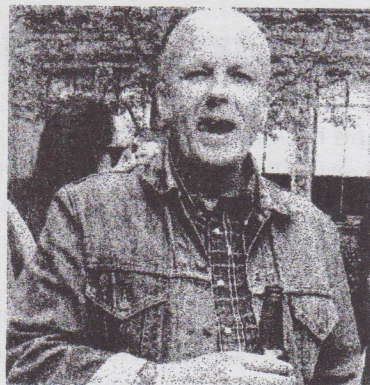




like Groundhog day. Although we had a lot of fun, we went our separate ways after a while.

Klub Skank! was pure fluke really, nothing I actually set out to do. The venue helped; there has been none better. The format the evenings take is that each DJ chooses an early slot and a late slot. It's amazing the amount of Top DJ's willing to travel to play.

And of course, the bulldog on the door, my Jan; she can sniff out a wrongun and they won't get in! One of the biggest complements I've ever had was from a fella called John Paley (himself a Klub Skank! DJ) "Listen to that. There is nowhere in the world where you could hear tunes like we've heard tonight!" I'm a "youth club" DJ, still playing the stuff I listened to 40 years or so ago. The trick has been to surround yourself with people that are proper DJ's! I've been lucky enough to know some of the best!



*What's the specs, amp, speaker size etc? Have you ever had a sound clash? If so, could you tell us about it? The most memorable time you played your system out?*

Dunno, dunno and dunno. I'm running approximately four and a half

thousand watts (4.5k) and have done for approximately 7 years now. I'm quite happy with it really. I played the Cellar Bar at Command House and the Bilabong club at Rochester with it. They're the sort of venues it was built for, but then again I've played Rainham Mark Social Club with it; that's like an aircraft hanger in there and it handled the space really well. I've also had it several times in a Marquee at Sid James SC's rally, no probs.

Running 6 x 18" bass bins, 6 x 15" mid/top and a couple of horns for the high frequency stuff. As you can gather, not particularly technically minded, but I could put it together in my sleep





# THE SOUND MEN

and it works! Yeah, there are bigger better sound systems out there and I am still totally awe struck when I see/hear Phil Bush's sound system, but I gave up trying to catch up years ago! Doctor Bod, He's a clever fucker!

With regard to sound clashes, no I've never had one. I think the sound system could hold its own, but I think the record collection could let me down. I'm happy with the tunes I play out and the punters seem to like 'em, but DJ's for the last few years especially, seem to be going the same way as Northern Soul DJ's, playing rare grooves. I play cheese! I have been tempted to clash with other sound systems, young upstarts, but as of yet it hasn't happened.

Had some memorable nights out with the sound system. Up the Junction with the JJ's at Battersea, the Dirty Reggae thing we did in memory of Steve Pybus for Mind, the Mental health charity in Worthing, the first Klub Skank! and Longshot Sounds at the Wonky Donkey, but my favourite I guess would be the first Sid James rally, visited by the council, environmental health authority and finally the Police! Apparently they could hear it (loudly) five miles away! (shades of Yarmouth, lol)

**Saturday**

**3rd January**

**The Bilabong Club**

**Victoria Street**

**Rochester**

**James J Allen**

**Mick Jeffery**

**Dave Rumsey**

**Lee Castle**

**Dean Bloxham**

**KLUB SKANK!**

**often copied never equalled  
back**



# THE SOUND MEN

*Being part of the scene for a number of years how has Klub Skank! and your sound system audience changed?*

Like I said earlier, we first played out on CD, along with Traditional Ska, Reggae and Rocksteady. We played Two Tone and some of that third wave stuff that you like Toast, but back then we were finding out who our audience were and gradually third wave and Two Tone were dropped. CD's were replaced by vinyl and the rest is history. The Medway Boys and Girls are fairly well known on the scene, often the first on the dance floor and the last off. Most of the original Klub Skankers are still there doing it. As with most things, life has a way of getting in the way, but I am still supported by the hardcore Medway Boys, the lads from Chertsey, Dagenham and from all over the south east.

*Do you think the reggae and ska scene is growing and is this a good thing?*

Yes, I think the ska scene is growing but ..... Look, go to any pub or club

in any town or city in the UK and they're struggling. They're all trying to get bums on seats. They're trying to entice people through the door with 'Sky Sports', 'karaoke nights', 'quiz nights' and I'm afraid 'ska and reggae' has joined the list. Get some Joey with a laptop and a couple of speakers and hey presto! A license to print money! These days every fucker's a DJ and all that'll happen is you'll end up with loads of half empty venues. Well, until they find something else? I'm sure the good club nights and sound systems will survive. Quality over quantity. I won't mention 'themed' weekends.

**Charlie Kings  
Klub Skank!**

**Dates 2008**

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**July 19th**

**September 13th**

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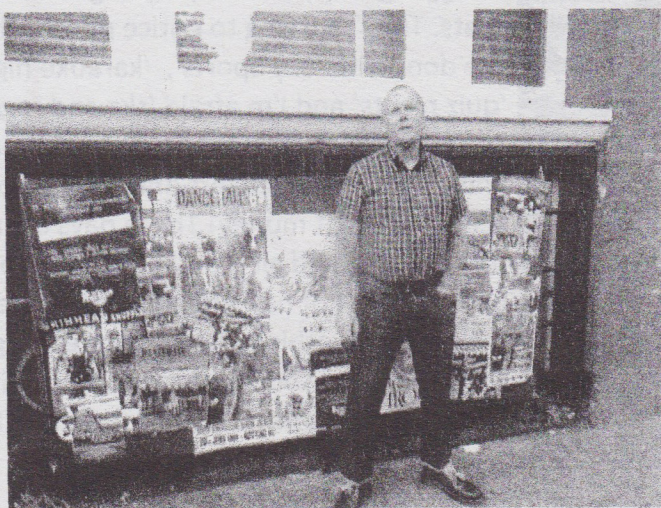




# THE SOUND MEN

*You have put on a number of charity events and the biggest to date is Cancer is a C\*\*\*! How did this come about and how did Klub Skank! Get involved?*

Although I'd lost family through cancer, I'd been shielded from it as a kid. Jan's Mum was suffering from it. Jan was shopping and caring for her, doing virtually everything for her and taking her to hospital appointments etc etc. It was the first time I'd seen what a vile disgusting thing cancer was! Jan's Mum did finally lose her fight, but in the mean time I felt I was a bit of a spare part, that I should be doing something, so I thought I'd put on a charity night, raise some money for one of the cancer charities? Well, as with most of the things I've ever been involved with, it kinda took on a life of its own! Friends, family, fellow DJ's, scooter clubs and bands all got behind it and that one night of charity fundraising turn into a weekender. In 2013 we raised twelve thousand pounds for five cancer related charities. In 2014 (this year) we raised twenty one thousand, five hundred pounds for six cancer related charities! Absolutely gob smacked and still can't quite believe it! It very nearly mullered Jan this year, but we're set to do it again in 2016 (yes, we're skipping a year) and with everything we've already got in place I wouldn't be surprised if we didn't smash it!





# Style Harrington Jacket

The Harrington jacket. The old favourite. The main staple of skinheads and, dare I say it, Mods. I picked up my first Harrington from the local market way back in 1979. I paid my mates brother 50p to paint a huge white Trojan logo on the back; a little group of us at school had them. It looked the bollocks at the time, but looking back we must have looked like the T-birds or, worse still, the Pink Ladies. We were kids. My next purchase was a red Harrington. I loved it, but could never wear it in Margate as I wasn't an official Margate skin and that was their colour. I remember a few turned up in my home town and moaned because I had it, on but it was my manor. I loved that jacket until it got grubby on the cuffs and collar and my mum used a bleach to clean it. Yeah, it went pink and straight into the bin. My local market at the time was the best place to get clothes and a Black Harrington could be used as school wear. I always fancied a tonic Harrington, a blue gold one, but we saw it on a skin and my mate said it looked gay, so that was the end of that. Back then, we didn't know of Baracuta's and it was only on a trip to London that I picket up my first Combat Harrington, which was class. So why is the Harrington so popular? To understand that, let's look at its history.

The Jacket was designed in 1937 by John and Isaac Miller, founders of Baracuta clothing company, although another English company, Grenfell, also claim they made the very same style jacket. But it's the Baracuta boys that take the glory in making the most iconic Mod/ Skinhead Jacket. Originally it was designed for golfers as the angled pockets were ideal to hold golf balls in. The elasticised arms and waist also allowed free swing of the arms so that you can whack that little white ball down the course. In 1938, the Fraser Clan chief Lord Lovat gave permission to use the Fraser Tartan which was to be used on all G9 jackets. So how did the jacket become such an iconic item? In the 1950's, Baracuta had started to export the G9 as it was know them to the USA. Students of the Ivy eague Colleges started to wear the item as it was an informal sporty yet smart item. But it was the rocker icon Elvis who introduced it to a wider audience as he wore it in the film "King Creole".





# Style

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Meanwhile back in London, John Simons, a menswear retailer, had brought the Ivy League look to London and the G9 came home. With the Modernist movement taking hold, the G9 was adopted by this movement. Film stars of the 50's and 60's were wearing it, including Gregory Peck, Frank Sinatra, James Dean and Steve McQueen, who even wore one on the Cover of Life Magazine. But it was the American Soap Opera Peyton Place, which ran from 1964 to 1969, that was to give the G9 its name. The character Rodney Harrington, who appeared in the soap, wore one and the name Harrington was born. The rest, as they say, is history.

Today the Harrington design is manufactured by many different brands such as Ben Sherman, Baracuta, Merc, Jump the Gun, Fred Perry, Warrior, Lambretta, Relco, Lyle and Scott, Combat and Dannimac, as well as hundreds of no name brands. The prices can vary from 16 quid to 750 pounds depending on the make and the material.

So, what make should any self respecting Skinhead be seen in?

Well the Daddy of Harringtons has to be the G9, but with a 250 odd quid price tag it may well be out of a lot of peoples pockets. However, with the internet and Ebay, a bargain can be had. I picked up one for 50 quid, but be careful if you want an English made one, as Baracuta did license out the design to Van Husen and after a while the quality dropped as they were being made in Hong Kong. I've also got a Dannimac make, which look the same with the same tartan, for 4 quid in a charity shop. Again, this company made the jacket, but I'm unsure where they are made. The other issue to watch out for is snide Baracuta copies, so it's best to hunt around. Next for me is the Lambretta. It's a good heavy material and a nicer choice of colours than Ben Sherman and Fred Perry. Merc have a nice dark green one, but I feel they are over priced. If you want an every day jacket, it's best to go for the cheap side of things. I wear Harringtons most of the time, at work, out with the kids or on me scooter, so for everyday





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use I go for the cheap brands. The best one out of this batch has to be the Combat Brand, made in the UK by Ben Nevis Clothing. This was the Harrington of choice in the 80's. It's quality heavy material, but does have vents to keep down on price and I have found that the colours don't fade like some of the other cheaper brands. At 34 quid a pop, it's worth getting just to wear to work. If you don't want to spend cash, this is the jacket to go for, a very smart jacket for do's and events as well. The cut is good, Ben Nevis also do a ladies cut Harrington, so they are well worth checking out at Ben Nevis Clothing.

## Warrior

These are cheap and cheerful. I got my son one but it tended to bobble and what's with the sliver thread in the tartan lining? Come on lads, sort it out! They have now released a new style called the Rudy with Two Tone check lining for all the rude boys rude girls out there.

Ordering an unknown make on Ebay can be a bit hit and miss with quality.

There are even Harringtons with hoods but let's leave those to the crusty punks.

## The Lining

There are loads of different linings to choose from today, from paisley to polka dot, but for me the more traditional tartan is the way to go. But, as always, it's down to the individual.

## Colours

Nowadays they come in many different colours from black, red or green to the more pastel colours, dog tooth, Prince of Wales check and even in camouflage if you're into that type of thing, and of course tonic or two tone. A few years back, Ace Face suits did some reasonable tonic Harringtons, but they didn't look quite right on the back - maybe the vents were too low. With cheaper brands, any self respecting skin can have a number of different colours to go with different shirts.

The Harrington is back in Fashion and can be seen in many mainstream shops. How long it will last is hard to say, but for me it never went away and never will.



## SPIRIT OF 69

Danny Hatcher, or the Farmer as he's known to his mates, has been spinning tunes since year dot, but not always Skinhead Reggae, as the old boy loves a bit of Dancehall and Lovers. I first sort of met Danny at an Intensified do in Maidstone. In fact, I think it was a G Ranch crew charity gig. Danny was spinning the tunes and his missus, Julia, was dancing. He played some scorchers and I was very impressed to see how smart he and his missus looked. I didn't really speak to him, just thanked him for the great tunes and shook his hand. A few years later and we were finally introduced and have been, I like to think, good friends ever since. Here's a few of his memories from the original period.

In the summer of 1968, I left school. I was a hard working young skinhead. The first time I had my hair cut my Dad walked straight past me. He didn't recognise me! It was so funny. I was already wearing very bloody stiff Levi's. These were my main Christmas present for 3 years. The shirt code then was plain white from a good department store. The so called 'Bennie' (Ben Sherman) was not available then. DM's (Dr Martens) were not the vogue, but monkey boots. As time moved on, the Bennie and DM's came into the fold. I spent Friday nights in town with mates, scored my Blues, Dex or Bombers for the weekend. As time moved on, money was more available so my clothing and fashion sense got better. I was buying clothes from the famous Squires' shop in Soho. I remember ordering records every week from a local shop, but these tended not to be very reliable. Sometimes you would get what you wanted, sometimes not.







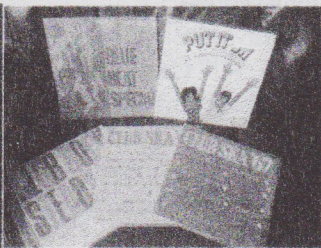
## SPIRIT OF 69

Night clubs were a blast. The main one for me was the G Ranch, which was in Rose Yard, Maidstone. It was open until 4.00 m. This place was always being raided by the old bill. Funny now o remember that blokes used to come from all over, London, Medway, Ashford and even Dartford. Some of the places me and my mates went to where the Savoy in Snodland, Toffs and Flamingo in Folkestone. Medway 1

owns always had good clubs too. On Sunday mornings, from about four, we used to sit in the parked trains on the sidings in town. We'd always seemed to get caught, but the old bill were pretty good, except one or two of the CID and drug squad who used to always strip search you. It was cat and mouse, but I used think it was fun.

Friends were, for most then, too many to mention. Youth clubs on week days to talk about our adventures. The sorts (girls) were amazing. Clothing was top dollar. Tonics were two a penny. It was very important to look good, have good mates and be seen and known for what you stood for; the Skinhead Way, fashion, music - you know the stomping ground! Some of that Old Moon Stomping!

The myth of beating Mods, hippies and alike I never saw. You kept in touch with hippies because of needs of your beans for weekend. Tuesdays and Sundays were Tamla nights at the Tudor House in Bearsted. I think for me it was image. You can't beat the friendship of good skins. There was snobbery of older mods then as there is now, but we pushed that aside. We regard these as the 'know it all's', when in fact they were getting to old for the current ways of the Skinhead life and the youngsters of today wouldn't remember what the good old days where like. They were just a un-thought of tadpole back then! Like now, people that think they know what it was like have their own misguided thoughts. Some of these people are just not old enough to know. I am proud to say the people I now know are some of best people around.





## Fanzine Fiction

### Down South



John slowly stood up. He'd just taken the kicking of his life and surprisingly he didn't feel that bad. He could feel his eye starting to swell, but all in all he was okay. Gary, on the other hand, was still on the floor moaning. "Get up!

They have gone," John said, holding out his hand to help Gary up. Gary slowly lifted himself up, spitting out blood as he did so. "Fucking hell mate. You look awful," John said as he brushed down his green Harrington. He re adjusted his collar feeling the oxford cloth. He loved this shirt, light blue with white and thin red candy stripes. It was the nuts.

Gary wiped the blood from his nose onto his hand. His face had taken the full impact of the other boys' boots as he fell to the floor. John, on the other hand, went foetal and just let them kick his back and head before they ran off.

"Still we showed 'em," said John and both of them started to laugh.

"Fuck!" exclaimed Gary, as he looked down at his Levi Sta Press. Blood stains were down one leg and on the other was some sort of oil from the pavement he had fallen on. "Me mum's gonna kill me!"

"Told you to wear Jeans during the day!" John said laughing, which soon stopped when he saw his scuffed boots as he adjusted his turn ups.

"That'll polish out mate," Gary said. He smoothed down his denim jacket and tucked in his shirt making sure he didn't get blood on it. The plain white Ben Sherman had cost him over two Guineas and he did not want to ruin it. They then started to walk back to the bus stop.

"This was all your fault Gary"

"Like hell it was! You didn't complain when I said about meeting the girls again and I seem to remember you were more than happy last week as you were fingering the sort."

"Well it was your idea to meet them in their own manor, weren't it? It's fucking backward south of the river," John replied

"Okay, maybe that was an error on my part, but still it weren't that bad. You've come off okay. Look at the state of me!" Gary laughed as the bus pulled up, belching smoke. They both got on and climbed up the stairs, walking to the front past the small gaggle of girls. They slumped down into the seats.

The evening had promised to be good one. A couple of sorts they had met last week had been well up for it. They had arranged to meet again, this time in a pub off the Old Kent Road. But it had gone horribly wrong. The pub was okay, but it



didn't welcome strangers and the two Cockney boys had found themselves well out of their depth. Gary heard laughing and looked up towards the four girls that they had passed when going to their seats.

"Ere, wot happened to you?" the blonde girl shouted down the bus laughing.

"He ran into a fist." John replied

"Thanks." Gary said

"You don't look much better!" the small redhead said. All the girls laughed.

Gary pulled out a Players No 6 and put it to his mouth. "Gis a fag," the blonde girl asked.

Gary held up the box and within seconds the girls were sitting around the two boys handing the fags around. He lit a match and the group just managed to light the cigarettes before the match burnt his fingers.

The blonde girl spoke. "So what happen to you two?"

"Well, it's a long story with a short ending." said Gary laughing. John choked on his cigarette as he laughed.

"What's so funny?" the girl asked.

"Well, we went to meet some girls in the Bedford Arms and, well at first it seemed okay, then this little geezer started to give it the big'un. Telling us it was his manor and he didn't want our sort in the pub. The girls we were supposed to meet hadn't shown up. Anyway, this guy had got a few mates with him and it's getting pretty lively with them telling us to get out of their pub and manor. So we drank up and started walking out with this guy mouthing it off behind us. I mean, the geezer is about this high!" Gary holds up his hand, which doesn't really go any higher than the top of the bus seat.

"Anyway, we step outside and start to walk off, the geezer is mouthing it off as we walk down the road. John here turns and says "Why don't you pick on someone your own size?" They both started laughing. "Well the pub seemed to erupt bodies and they ran at us and we got battered. That's it really."

"So where are you lovely ladies off to then?" John says, as he stumps out his fag.

"Down the west end. There's a club in Soho we go to. Plays some decent reggae once a month." the red head replied.

"But down this way? Ain't Brixton closer?" Gary said.

"Yeah, but me dad don't want me mixing with them Rudies. He don't even know I like reggae. He'll kill me if he found out." said the blonde girl,

"Yeah, remember when Shirl was with that darkie? She got loads of shit. They ended up running away." one of the other girls said.

"We went up to the Four Aces to see Desmond Dekker. It was fucking



## Fanzine Fiction

blinding. Didn't have any trouble cos there was a mob of us, but Winston and few of the others know the geezers up there. They played some decent tunes as well." Gary smiled, as he remembered the night.

"Tickets!" exclaimed the conductor. Gary and John pulled up a few coins and handed them to the conductor. He took them and passed them their tickets.

"Fancy coming with us?" the blonde girl said.

"What, looking like this?" Gary said.

"Yeah. It'll be alright. The guy who does the door is sound. We'll get you in." she replied.

Gary looked at John "How we gonna pull any sorts looking like this?"

"I think we already have." smiled John.

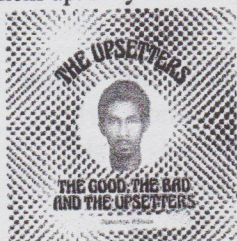
## Reviews

### The Good, The Bad And The Upsetters (Jamaican Edition) - The Upsetters Milk CD5

When I saw this coming out I was well excited, The Ja version of the Good the bad, its gonna be a top album. What a disappointment. It goes that Lee perry was angered with the Trojan release at the time as he had no involvement in its release, so decided to release his on version in Jamaica using the same cover but different tracks. Not only angry he must have been well stoned, as was the guy who mastered the cd, as he has cut the tracks too short as the tune seem to stop quite abruptly.

### Winston Wright - The Liquidator Strikes Back (Jamaican Recordings) CD

Picked this up on a London trip, was hoping it was going to contain a few gems, but I was out of luck. The organ work is good but it's two loud over the backing tracks, which makes me think they have found some Winston Wright recordings and tried to match them up. Maybe that's a little unfair but that's what it sounds like.





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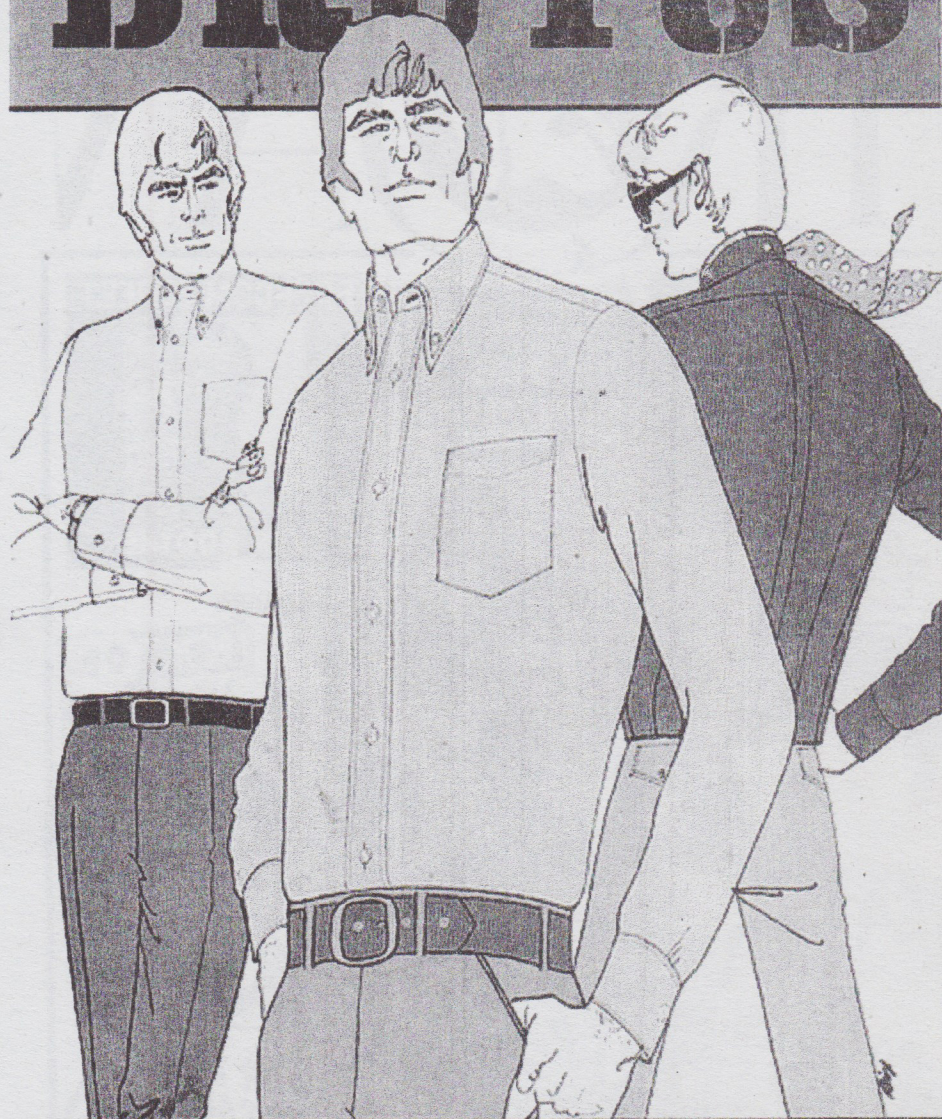
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